SRNGERI. Sringeri, properly Sringagiri or Rishyasringagiri, situated on the left bank of the Tunga, is so named because it was, according to tradition, the birth place of the sage Rishyasringa, son of Vibhandaka. The name which originally denoted the small hill on which the Mallikarjuna temple stands, has subsequently been applied to the whole village. It was on this hill that the sage Vibhandaka is said to have had his hermitage and to have been finally absorbed into the Mallikarjuna-Linga. In some inscriptions the villag is also named Sringapura. It is well known for its antiquity and sanctity, being the chief of the four places which in the 8th century the great Advaita philosopher Sankaracharya established mathas or monasteries, the other places being Dvaraka in the west, Badiri in the north and Jaganath in theeast. He is said to have appointed his four disciples, namely, Suresvara, Padmanabha, Totaka and Hastamalaka, as the heads, respectively, of these mathas which differ from one another in their designations, gods, goddesses, conventions, Vedas, mottoes, sacred spots and holy bathing places, as well as in the characters and titles of their Svamis. The following table shows at a glance these distinctive characteristics.

40

③1

31

	Sringeri	Dvaraka	Badari	Jaganath
Designation	Sarada-matha	Kalika-matha	Sri-matha	Govardhana-matha
God.	Varaha	Siddhesvara	Narayana	Jagannatha
Godess.	Sarada	Bhadrakali	Punyagiri	Vimala
Convention. (Sampradaya)	Bhurivala	Kitavala	Nandavala	Bhogavala
Veda.	Yajus	Sama	Atharvana	Rik
Motto (Mahavakya)	Aham Brahmasmi	Tat tvam asi	Ayam atma Brahma	Prajnanam Brahma
Sacred spot.	Rama kshetra	Dvaraka kshetra	Badarikasrama	Purushottama kshetra
Holy bathing place	Tungabhadra	Gomati	Alakananda	Mahodadhi
Character of the svami.	Chaitanya-Brahmacari	Svarupa-Brahmacari	Ananda-Brahmacari	Prakasa-Brahmacari
Titles of the svami	Sarasvati Puri, Bharati Aranya, Tirtha Giri and Asrama.	Tirtha and Asrama.	Giri, Parvata and Sagara	Aranya and Vana.

The spiritual throne founded by Sankaracharya at Sringeri has been occupied down to the present day by a regular succession of svamis, though the place is not mentioned in inscriptions till the time of Vidyatirtha, on of the greatest, if not the greatest, among the successors of Sankaracharya, who sat on the spiritual throne in the first half of the 14th century. During this period the place appears to have enjoyed the special patronage of the early Vijayanagar kings. From inscriptions recently discovered we learn that in 1346 Harihara I, and in 1356 Bukka I, came to Sringeri, to pay homage to Vidyatirtha and made grants for the livelihood of his and his disciple Bharati-tirtha's attendants. Subsequently the place came under the special care of the Ikkeri chiefs, one of whom, Venkatappa-Nayaka, is said to have re-established Sringeri in 1621 (EC,6, Sringeri 5). Another chief of this dynasty, Sivappa-Nayaka, is said to have restored to the matha in 16xx 1652 its lands which had been unlawfully seized by some unscrupulous people (Sringeri 11 and 13). From some letters addressed to the svami of the matha by Tippu we learn that the place was raided by the Mahrattas under Parasuram Bhau in 1791 and that the marauders not only plundered the matha of all its valuable property worth 60 lakhs but also committed the sacrilege of displacing the image of the goddess Sarada. The village consists of a long street, with a loop on one side, encircling the samll hill mentioned above on which the Mallikarjuna temple stands. Adjoining the matha stands a substantial stone structure built in the modern style about 20 years ago, which is called the new matha. The svami stays here for the chaturmasya during the rainy season. At other times he lives in a building on theother side of the river free from the bustle of the village, and visits the temples of Vidyasankara, Sarada, Janardana, etc., on this side of the river every Friday. The building on the other side of the river, situated in the middle of a garden known as Narasimhavana, is eminently fitted for a contemplative life. A good metallic figure of Sankaracharya, about 1½ feet high seated with the right hand in the chin-mudra (or teaching) and the left hand in the varada (or boon conferring) pose, is worshipped here (Plate VIII,4). A temple is built in the garden in memory of the late svami, Sachchidananda-Sivabhinava-Narasimha-Bharati, who died in 1912, and a marble image of his set up. About 50 students are fed at the expense of the matha and taught literature, logic, grammar, philosophy, etc., by the swami and other Pandits., In my Report for 1908, paras 54 and 55, I noticed a copper ~~plate~~ plate inscription recording a grant by Harihara II in 1386 to three scholars named Narayana-vajapeya-yaji, Pandari-kikshita and Narahari-somayaji, who helped Sayana in the composition of the commentaries on the Vedas, and suggested that these might be the progenitors of the three families which xxxkxxx receive the special honours even now at the Sringeri-matha. From local enquiries I found that my surmise was correct. I learnt that the houses of the first two scholars, named the first and second houses, once stood on the site in front of the new matha, and that the descrndants of these sholars along with those of Narahari-somayaji, whose house, named the third house, stood in some other part of the village, are even now the recipients of special honours in the matha. Further enquiry elicited the fact that there being no lineal descendant now of the first scholar, the honours of the first house have ceased. One Katto Shamabhatta of Sringeri produced a copper plate inscription exactly similar to the one mentioned above. It is therefore to be presumed that each of the three families was given a sopper grant.

Sringeri temples.

Vidyasankara Temple.

17. There are more than forty temples at Sringeri, including a Jaina basti, all of which are in the enjoyment of either some inam or money grant. Most of them are tiled buildings, situated in the court yard of dwelling houses. A few are at some distance from the village. The most remarkable of these is the artistically executed Vidyasankara temple (Plate I) which according to tradition, was built in the Saka year 1260, the year Bahudhanya (A.D.1338), though from a newly discovered inscription at Sringeri there is strong reason to infer that it was erected soon after 1356. It is notworthy both for its design

and execution, and is perhaps the most ornate structure in the Dravidian style in the whole of the state. Onwardly it exhibits a few features of buildings in the Hoysala style such as (1) a raised terrace, about 3 feet high, closely following the contour of the structure, on which the temples stand, and (2) rows of animals, Puranic scenes and large images on the outer walls, which have led some writers to suppose that it is a Hoysala structure (Mysore II, 409; Journal of the Mythic Society VI, 252); but a closer examination of the exterior and a look into the interior will clearly show that it is a Dravidian structure. With the close of the Hoysala rule the erection of temples in the Hoysala style seems to have come to an end, seeing that no temples in the Hoysala style dating in the 14th and subsequent centuries have been met with. The plan of the temple (Plate VI) is unique: it is apsidal at both the ends. Even temples apsidal at one end are rare in India, this feature being found only in a few buildings chaityas of the Mauryan period, a few caves at Karle, Ajanta, Kanheri and Ellora and a Vishnu temple of about the 7th century at Aihole in the Bijapur District. The present plan is somewhat similar to that of Trajan's basilica at Rome of A.D.98, with apses, at both the ends (see Fletcher's History of Architecture, p.139). The formation of the tower too, is peculiar. The temple faces east and consist of a garbhagriha, a sukhanasi, a pradakshina or passage for circumambulation around both, and a navaranga. The last has three entrances on the east, north and south, as alse the pradakshina, but in the latter case the entrances face three niches on the outer walls of the garbhagriha containing good seated figures, about 2½ feet high, of Brahma with Saraswati on the south, Lakshminarayana on the west and Umamahesvara on the north. All the six doorways have fine dvara-

Plan unique.

dvarapapalakas on the jambs and figures of Gajalakshmi on the the lintel and pediment. The outer walls have from the bottom friezes of (1) horses, (2) elephants, (3) lions, (4) Puranic scenes, etc., and (5) dwarfs, (2) to (5) being each surmounted by a projecting cornice, while a moulding of the same level comes between (1) and (2). The first frieze also shows a few camels here and there. The elephants are better executed than the horses. Above the frieze of dwarfs comes a row of large figures surmounted by eaves in two xxxxx tiers one over the other. The number of large figures is altogether 104. Their position and details are as under:-

From the navaranga east entrance to the navaranga south entrance 14: (1) Indra as the regent of the east with 4 hands, two of them holding a thunderbolt and a fish, the other two being in the varada and abhaya attitudes; (2) a male figure with 4 hands, the xxxxxxxxxxx attributes in the 3 hands being a water vessel, a rosayy with chin-mudra or the teaching pose, and something indistict, the remaining hand being in the varada attitude; (3)? Rama with bow and arrow; (4)? Vyasa wearing a high cap and sacred thread with two hands, one of them placed on the waist and the other in the chin-mudra post; (5) Siva; (6) Bhairava a nude figure with bare head, holding a staff and a cup, said to represent the Dandapani variety; (7) a male figure with 4 hands, 2 of them holding the sacrificial vessels sruk and sruva, the other 2 being in the varada and abhaya attitudes, and with the emblem of a swan sculptured on the pedestal, said to represent one of the 9 Prajapatis; (8) Dugga seated on a lion, the right upper hand bolding a trident, the left lower being in the tarjani-mudra or warning pose; (9) a male figure worshippin a linga; (10) the planet saturn, a nude figure, holding a bow, an arrow and a trident in three hands, the remai-

remaining hand being in the varada attitude; (11) a male figure holding in both the hands a snake five-hooded at both the ends said to represent Mrityu; (12) a male figure with a trident, a drum and a sword in three hands the remaining hand being in the varada attitude; (13) a male figure holding a book and what looks like an elephant-goad; (14) Yama as the regent of the south with a mace and a snake in two hands, the others being in the varada and abhaya attitudes, and with two dogs seated at the sides

From the navaranga south entrance to the pradaksina south entrance 15-35: (15) Mrityu same as (11); (16 th (22) form one composition - (16) Garuda, (22)Hanuman, centre (18) Lakshminarasimha canopied by a seven hooded snake and flanked by (19-20) Dvarapalakas, left (17) Brahma with Sarasvati and right (21) Umamahesvara; (23) Dakshinamurthi flanked by two seated figures on either side (24-27); (28) a male figure with folded hands; (29) to (33) form one composition - (29) and (33) figures giving arghya oreofferings of water to Surya in the centre (30) who is flanked by (31) and (32) dvarapalakas: Surya very peculiar represented as a seated female figure with four ~~hands~~ heads-three in a row and one over the middle head, and 10 hands - eight holding various attributes and two in the varada and abhaya attitudes, a single wheeled chariot being shown below; (34) and (35) Prajapatis same as (7).

From the pradakshina south entrance to the pradakshina west entrance 36-50: (36) to (42) Prajapatis same as (7); (43) Kalki, the 10th avatara or incarnation of Vishnu seated on a horse and holding a sword; (44) a figure of Jina for Buddha; (45) Venugopala flanked by consorts; (46) Balarama; (47) to (49) Rama, Sita and Lakshmana; (50) Parasurama.

From the pradakshina west entrance to the pradakshina north entrance 51-66: (51)-52) Vamana and Bali; (53) to (56) standing Narasimha attacking Hiranyakasipu with Lakshmi and Prahlada at the sides; (57) Varaha standing with the goddess of the earth on the waist; (58-59) Kurma and Matsya represented not in human form but as animals; (60) Harihara; (61) represents Siva Kalasamhara -lila - Markandeya being dragged with a noose by Yam represents Siva's Somaskanda-lila-Siva standing with Parvati with child Skanda between them; (63) Ardhanarisvara; (64) represents Siva's Tripurasamhara-lila- he shoots at the three celestial cities, Meru serving as his bow, Vasuki as his bowstring, Vishnu as his arrow and Brahma as his charioteer (Plate VII) (65) Siva; (66) Manmatha or Cupid shooting arrows at Siva while engaged in meditation (Plate VII).

From the pradakshina north entrance to the navaranga north entrance 67-89: (67) Tandavesvara; (68-69) varieties of Bhairava; (70-74) Chandra flanked by two figures on either side: a peculiar seated figure with 10 hands, 8 of which bear water vessels, 2 of these being placed over the head-corresponds in position to Surya on the south wall; (75) Bhairava (76) Gajasuramardana; (77-81) Hayagriva with two seated figures on either side; (82) to (88) forms one composition (82) Annapurna with a pot and a ladle, (88) Durga holding a discus and a conch in two hands, the other two being in the varada and abhaya attitudes, centre (84) Sarasvati or Savitri, bearing an elephant-goad and a noose in two hands, the other two being in the varada and abhaya attitudes, flanked by (85-86) dvarapalakas, left (83) Sarasvati holding a rosary, a water-vessel and a book in three hands, the remaining hand being in the abhaya attitude with chin-mudra, right (87) Gajalakshmi; (89) Bhairava.

From the navaranga north entrance to the navaranga east entrance 90-104: (90) Kubera as the regent of the north with four hands, two of them holding a mace and a water vessel, the other two being in the varada and abhaya attitudes; (91-92) Bhadrakali and Bhairava; (93) Bhringi, an emaciated figure with three legs; (94) Kalabhairava, a nude figure; (95) Virabhadra; (96) Siva; (97) Siva with Parvati at the side; (98) Vishnu; (99-100) said to represent Vyasa (see [illegible] looking like a yourthful sanyasi or ascetic with a book in his left hand (plate VII); (101) a male figure with the left hand placed on the waist and the right hand in the abhaya attitude; (102) ~~a male figure with the left hand placed on the waist and the right hand in the abhaya attitude; (102)~~ a male figure with the right hand on the breast, the left holding what looks like a vina or lute; (103) Ganapati with two hands, a rare figure (see para 15); (104) Subrahmanya.

A museum of sculptures

Above the row of large images there are besides smaller figures representing Gandharvas, etc., and in the panels adjacent to the dvarapalakas at all the six entrances are carved two smaller images one above the other instead of one large figure. From the details given above, it will be seen that the temple as far as it goes is a veritable museum of sculptures for the study of Hindu iconography. The Puranic frieze represents in part scenes from the Saiva-puranas. One panel represents Sankaracharya as teaching his four disciples (see previous para) who are seated on either side with books on vyasapithas or stools placed in front (Plate VII). There are also several other disciples further on on both sides holding books in their hands. The frieze also contains representations of various kinds of yoga postures and figures of sages seated on various animals such as the tortoise, the fish, the lion, the bear, the antelope, the scorpion, the makara and the snake. The tower is a fine tall structure with an embankment in front as in Hoysala temples, the front face of which has a fine figure of Siva carved on it. Chains of stone rings hang from the eaves at several of the corners of the temple. At every doorway there is a flight of steps leading into theinterior.

18. The interior is not in any way inferior to the exterior of the temple. The navaranga is a grand hall supp-

supported by 12 sculptured pillars with lions and riders, the corner pillars having lions and rifers on two faces (Plate VII), the whole pillar being carved out of a single block of stone. Many of the lions have balls of stone put into their mouths which must have been prepared when making the lions, seeing that they can be moved about but cannot be taken out. Each pillar has sculputed on its back a sign of the zodiac such as the ram, bull and so forth; and it is stated that the pillars are so arranged that the rays of the sun fall on them in the order of the solar months; that is to say, the rays of the sun fall on the pillar marked with the ram in the first solar month and so on with the others. Each pillar has likewise carved on it the particular planet or planets ruling over the particular rasi or zodiacal ~~sighn~~ sign represented by it, while the sun, being the lord of all the rasis, is sculptured on the top panel of all thepillars. The height of the navaranga is about 18 feet. Thecentral m ceiling, about 8 feet square, is an exquisite piece of workmanship with a panel, about 4 feet square and 2 feet deep, in the middle containing a beautiful lotus bud of 5 tiers of cocentric petals, at which four parrots are shown as pecking on the four sides head downwards. In all the four panels, measuring 6 feet by 2½ feet, of elegant floral design are added on to the ceiling, and above the lintels of these pillars stands a panel containing three figures between pilasters on all the sides. The stones used are gigantic in size. The floor is paved with slabs measuring 9 feet by 4 feet, the central one being 9 feet square. To the right in the navaranga are kept several metallic figures, marble lingas, etc., among xxxxxxxxx which the images of Nambinarayana, Tandavesvara and Srinivasa show very good work (Plate VIII).

~~binarayana~~ A figure of Vishnu holding the ~~xaxux~~ discus and conch to the front in the lower hands is known among the

A steel image of saturn.

Sxkmix Srivaishnavas as Nambinarayana. Tandavesvara with its ring of fire and with Ganga seated with folded hands on the jata or matted hair to the right is not in any way inferior either in movement or elegance of execution to the Natarajas of Ceylon and Madras. The pradakshina separates the navaranga from the sukhanasi. At the sides of the latter are two small shrines containing figures of Ganapati and Mahishasuramardini. In the Ganapati shrine is also kept a small steel figure of the planet saturn which is xkmyxxxxx always immersed in oil. Vows are made to it and it is only on occasions of special worship that it is brought out to the navaranga and bathed in oil. It is believed that nothing pleases this planet so much as an oil bath. In the sukhanasi is kept a metallic figure of Harihara, which is utsava-vigraha (or image taken in procession) of the temple. There is also kept here a mutilated wooden figure of Sarasvati which is said to be very old. Tradition has it that during a Muhammadan incursion of former times this image was decorated with jewels and placed in front of the walled-up garbhagraha of the Sarada Temple; that the raiders, after taking possession of all the jewels, mutilated the figure and threw it into the xixmxk river; and that it was afterwards recovered and kept in the temple. These vicissititudes have not deprived the image xmixmpxixxmxmmxxgx of regular worship The linga in the garbhagraha is called Vidyasankara. It was set up in memory of the great guru Vidyatirtha who is said to have engaged himself in a kind of meditation called lambika yoga and departed this life. Vidyatirtha's is perhaps the greatest name in the list of the svamis of the Sringeri matha. We know scarcely anything about his predecessors on the spiritual throne at Sringeri. He appear

Vidyatirtha. He appears tohave procured a high status for the Matha and his sanctity and learning were so great that he was specially honoured and revered by the early Vijayanagar Kings Harihara I and Bukka I. It is likely that he helped the royal brother in founding the Vijayanagar kingdom, though his disciple Vidyaranya is generally believed to have done so. The latter may have continued the policy of his guru and strengthened the foundation. Images of Vidyatirtha set up soon after his death are being worshipped even now.. Two such images are found at Simhagiri and Vidyaranyapura which will be noticed later on (see para 25). Built of hard granite, the Vidyasankara temple shows elegent workmanship both in the interior and theexterior. It is a worthy memorial of the great Vidyatirtha. Froma a new inscription found at Sringeri the consecration of the temple appears to have taken place soon after 1356 under the supervision of Bharatitirtha disciple of Vidyatirtha, who granted 120 Vrittis to various Brahmins on the occasion.

Sarada Temple.

19. The new Sarada temple, situated to the north of the Vidyasankara, is a fine structure in the Dravidian style, consisting of Garbhagriha, a Sukhanasi, a Navaranga and a prakara or enclosure. It faces east and has three entrances on the north, south and east, the east entrance, which is the main entrance, having two open mantapas at the sides inside. The navaranga is an open hall with with two rows of four pillars at the sides, all the pillars except two being carved with large female figures in relief in front. Of the latter, two are Dvarapalakas and two more, facing each other, Mahisasuramardani and Rajarajesvari. The figures are well carved and a Gandharva female figure above Rajarajesvari is specially so (Plate IX). The temple bears testimony to the artistic skill of the present day sculptors of southern India who were employed in building and ornamenting it. It has two metallic images of Sarada or Sarasvati, one slightly larger than the other, about 3 feet and 2½ feet high respectively, there being

no stone image of the goddess. They are equally old dating back to the time of Vidyatirtha, who is said to have set up the larger image on the spot where a mystical diagram (yantra) had previously been fixed by Sankaracharya and the smaller one at its side. The existence of two images is accounted for by the statement that Vidyatirtha, not being satisfied with the size of the smaller image which was first prepared, had the larger one made under his own supervision. Both the images are worshipped. They are seated figures with four hands, the attributes in three of them being a rosary, a vessel of nectar and a book while the remaining kadx hand is in the abhaya attitude with chin-mudra. These attributes appear to be peculiar to the image of Sarasvati at Sringeri, seeing that a noose and an elephant goad invariably form thx two of the attributes of this goddess else where. For the purposes of processions during festivals there are two smaller images, one, a fine seated figure of silver, about 1 foot high, and the other a standing bronze figure, about 2 feet high. Both have the same attributes as the larger figures. The silver image is used on all occasions when agamic kk rites are performed; it is also sometimes taken out with the svami when he goes on tour. The other image is used during the festivals like the Navaratri etc.,. Far the car festival, howuver, both are used. From some letters addressed to the svami of the matha by Tippuwe learn that during a raid of Mahrattas under Parasuram Bhau in 1791 the larger image was displaced and that Tippu helped the matha by ordering the grant of the requisit money and things for the re-consecration of the image. At some distance in fornt of the temple, but a little to the south, is a lofty dipasthambha or lamp-pillar about 35 feet high, with a male figure with folded hands on thesouth face. This figure is g wrongly supposed by the people to represent Buddha.

20. Other temples at Sringeri.- We may now proceed to notice briefly a few of the xx other temples in the village and its environs. To the north of the Vidyasankara is a small temple dedicated to Janardana, a form of Vishnu. This temple

was in existence before 1380, as a copper grant issued by Harihara II in that year records a grant to it. At the sides of the navaranga entrance are two shrines, the one to the right having a figure of Hanuman and the other a figure of Garuda. Janardana is good figure, about 4 feet high. To the right of the navarangais a niche containing a stone figure of Sankaracharya, about 1¼ feet high, with the hands in the abhaya and chin-mudra poses, his four disciples being shown on the pedestal. The staff (danda) and water vessel(kamandala) are also sculptured at the sides. The figure has fine copper prabhavali, the middle portion of which is occupied by a figure of Venugopala flanked by consorts and the top by representations of the ten incarnations of Vishnu. Leaning against the south outer wall of the temple is the inscription stone containing E C,6,Sringeri I,of 1346, at the top of which are small figures of Brahma and Vyasa with labels giving their names. The peculiarity is also observed near a shrine at some distance to the north of the Janardana temple. The meaning of the Symbolism is not quite apparent. The former epigraph records a grant to Bharatitirtha and the latter dated 1356, a grant to his guru Vidyatirtha. Are the guru and his disciple identified with Brahma and Vyasa? It may also be stated here that in the Guruparampara or the list of Gurus 10 names precede that of Sankaracharya, of which the third is Brahma and the seventh is Vyasa. To the north of the Janardana temple is a shrine containing figure of Sakta-Ganapati and Vagisvari. The former, about 1½ feet high, is in a niche with his consort seated on the lap, while the latter is in a cell. These two are stated to have been favourite deities of Vidyaranya. To the west of the Vidyasankara and these temples are 12 shrines known as samadhi gudis or tomb temples, mostly built on the [illegible] of the former svamis of the matha with a linga in each. On the site of the first and the second houses in front of the new matha (see para 16) are now built two small temples one of them containing figures of Rama, Lakshmana, Sita and Hanuman, and the other a figure known as Maleyala-Brahma. Though the

Figures of Brahma
and Vyasa with
labels.

temples are new, the figures in them are old. Rama, Sita and Lakshmana are all in one panel encircled in a Prabhavali, while Hanuman stands apart. They are all good figures, each about three feet high. There is however, a curious story told about the figure in the other temple. It is a fairly stout figure, about 4½ feet high, wearing sandals and holding a mace in the right hand, the other hand hanging by the side.

Maleyala-Brahma.

Maleyala Brahma was a Brahmarakshasa or evil spirit whom Vidyaranya brought with him with a promise that he would feed him to his heart's content. Without propitiating him no entertainment or feast could be organised or successfully carried out at Sringeri. Even the oil or ghee intended for preparing eatables refused to boil. It appears that till recently there was a family at Sringeri, one of the members of which used to become possessed by this spirit every year. In these unpropitious times, however, the spirit has become perfectly harmless. But he is being worshipped all the same. The Harahara temple has a figure, about 3½ feet high of the god with four hands - the right upper holding a trident, the right lower a rosary with the abhaya pose, the left upper a discuss and the left lower a conch, flanked by Lakshmi and Parvati, Nandi and Garuda being shown on the pedestal. This temple was in existence before 1608, as in that year E C. 6, Sringeri 8 registers a grant to it. The god in the Sankaranarayana temple about 1½ feet high, has, however, a drum and a axe in the right hands and a discuss in the left upper, the left lower being in the abhaya attitude. The Mailara temple has a figure of a god about 1 foot high seated with his consort to the left, both holding the same attributes, viz, a drum a trident, a sword and a cup. The pedestal has sculptured on it three heads, probably of demons killed by the god. There is also a standing figure, about 1 foot high, of Durga with the same attributes and a necklace of skulls in addition. The Honna temple, so called because it was built by a merchant of the Komati caste named Honnana-setti, is a good structure with a Linga called Visvesvara. At the sides of the Navaranga entrance are figures of Bhairava and Virabhadra in addition to the Dvarapalakas. From E C. 6 Sringeri 9 we learn that the temple came into existence in 1552.

The Nilakanta temple was according to Sringeri 7, built by Rajagopala Bhatta in 1695. The Bettada Mallikarjuna temple, so called because it stands on a small hill (betta), Sringagiri, which gave its name to the whole village (see para 16), is a large Dravidian structure facing east. A flight of about one hundred steps leads to the top. The navaranga has four sculptured pillars supporting a ceiling with a good lotus bud. Among the ~~sxup sculpturedxpillarsxsupportingxaxx~~ sculptures on the pillars may be mentioned a seated figure of Chandra temple (para 17). The linga of the temple is identified with the sage Vibhandaka, father of Rishyasringa. In the prakara is a shrine containing a figure of Bindumadhava, a form of Vishnu, flanked by consorts. The pedestal shows Lakshmi stambha is a crude figure of Ganapati, known as Kambhada-Ganapati or Pillar-Ganapati, which is said to have been drawn by Abhinava-Narasimha-Bharati, a svami of the matha (1599-1622) with a piece of turmeric. The sound of the pillar on the back is hard above and below the figure, but hollow in the middle where the figure is. This circumstance is looked upon as a miracle. It is also stated that the outline of the figure, which was quite obscure once, is now becoming clearer and clearer year after year. Sringeri 4, now revised, records a grant for this god in 1685 by Siddammajai, daughter of the Ikkeri chief Sivappa-Nayaka. The Mallikarjuna temple appears to be an old one, though there is no means of determining its exact period. From Sringeri 5 we learn that the temple was repaired in 1621 by Puttappayya, a disciple of the above Abhinava-Narasimha-Bharati. A few modern inscriptions were found on the temple vessels. A new inscriptions copied at the Subrahmanyesvara temple informs us that the temple was built in about 1760. In the Parsvanatha-basti four new records were discovered. One of these dated 1161, is the oldest lithic record in the directions for the protection of the village, namely, the Kalabhairava in the east, the Durga in the south, the Anjaneya in the west and the Kalika in the North.

21. **Records in the Matha.** - Twelve copper plate inscriptions were found in the Matha. The earliest of them is a Ganga grant issued in the second regnal year of Kongunivarma or Avinita. It also contains a supplementary grant by his queen. Of the others, three dated 1384, 1386 and 1397, record grants by the Vijayanagar king Harihara II; two dated 1432 by Devaraya II; one dated 1661, by Sri Ranga Raya II; two dated 1629 and 1729, by the Ikkeri chiefs Virabhadra-Nayaka and Somasekhara Nayaka II; two dated 1737 and 1760, by the Mysore king Krishna Raja Odeyar II; and one dated Saka 1240, by Vijaya Venkatapati Raya. The last appears to be spurious. Some of the silver and gold vessels and other articles in the Matha bear inscriptions giving the names of the donors. A tiara set with precious stones, a gold palankeen, and four silver vessels were presents from Krishna Raja Odeyar III; and a jewelled gold pandan (box for keeping betel leaves), 2 jewelled gold cups, and three silver vessels, from his queens. There are also a silver throne presented by the chief of Jamkhandi, a silver vessel presented by Bala Arasu and two big bells presented by Annajiraya. The matha has nearly 200 sanads, ranging in date from 1629 to 1867, many of which are of considerable interest and importance from an historical and social point of view. Of these, 26 relate to the rulers of Ikkeri, 2 to the rulers of Santebennur, 2 to the rulers of Coorg, 1 to the ruler of Juguli, 1 to the ruler of Belur, 1 to Peshwa Baji-Rao, 2 to the Nizam of Hyderabad, 1 to the ruler of Indore, 1 to the ruler of Dewas, 1 to the East India Company, and 145 to the rulers of Mysore. Of the last, again, 8 belong to Krishna-Raja-Odeyar II, 1 to Chama-Raja Odeyar VIII, 3 to Hyder, 30 to Tippu, 35 to Purnaiya and 67 to Krishna-Raja Odeyar III. The sanads testify to the high esteem in which the swamis of the matha were held by the various rulers and chiefs. Most of them record grants of land or concessions made to the matha by the rulers of Ikkeri, Coorg, Santebennur, Belur, Juguli, Mysore and Hyderabad. Several of them recognise the [illegible] powers of the Swami to order enquiries into the conduct of his disciples and to punish the delinquents, and call upon [illegible] to afford all facilities to the representatives of [illegible] carrying out on this work. Special interest, however, [illegible]

the letters addressed to the Svamis of the matha by Hyder and Tippu. They are couched in respectful language and breathe a spirit of reverence for the holy personages, though of an alien faith. Hyder requests the svami to pay a visit to Peshwa Raghunatha Rao, makes suitable arrangements for the journey and sends Rs.10,500 for expenses. Tippu entreats the svami in several letters to have certain Hindu rites performed in the prescribed manner at his expense for the success of his arms against his three sets of enemies, i.e., the English, the Mahrattas and the Nizam, and requests him to pray to God for his welfare and to send him his benedictions. Nor do the father and son forget to send occasionally valuable cloths for the goddess Sarada and shawls for the svami. It is also recorded that Tippu sent a ~~gx~~ silver palankeen and a pair of silver chauris for the Sarada temple. A few more of these records are of social interest, being addressed to local officers telling them that the Markas should be warned against adpting the customs and observances of the Brahmans, that the Devangas should not be permitted to wear the sacred thread, that no interest higher than 12 percent per annum should be allowed to be demanded, that fallen women should be made over to the charge of the matha, and that unclaimed property within certain limits should go to the matha.

Kaditas.

There are, moreover, in the matha several card-loads of kaditas, nearly 200 years old, stored in 2 or 3 big rooms. A kaditais cloth covered with charcoal paste, folded in the form of a book and written on with a pencil of pes potstone. Most of the kaditas contain the accounts of the matha, while a few that were closely examined were found to contain copies of stone and copper plate inscriptions and several matters of importance relating to the matha and its svamis. A copy of a copper grant of some historical value, said to consist of 7 plates, was transcribed. A list of the svamis of the matha with a few dates here and there was copied. A few maths were also made from a number of other Kaditas. With regard to some of the svamis, we learn that Bharatikrishna-tirtha, Narasimha-Bharati and another Bharati died in 1374, 1402 and 1646 respectively; that Ramachandra Bharati and Narasimha Bharati were installed respectively in 1517 and 1518; that Purushottama Bharati's period was 1440 to 1450; and that there was a Vidyaranya in 1519 during Krishna-Deva-Raya's time. These dates do not agree with those given in the printed list, and the last name is a new one not found in it. With regard to Sachchidananda Bharati we are told that on his falling ill in 1739 a letter was written to the Ikkeri chief Basappa Nayaka II (1739-1754) informing him of the illness of the svami and asking him to arrange for a suitable successor. A careful examination of these Kaditas is likely to reveal several interesting facts with regard to the history of the Matha, and it is earnestly hoped that the authorities of the Matha will arrange for this examination before the Kaditas are lost or destroyed by moths or whiteants.

22. Jewels in the Matha.- A few of the gold and silver articles in the Matha were noticed in the previous para in connection with the inscriptions on them. The jewels of the goddess Sarada are of very great value, made of solid gold and set with diamonds, emeralds, rubies and other precious stones. There are alsonumerous pearl necklaces with fine pendants set with precious stones. Besides these, there are many valuable articles a few of which deserve mention:- Figures of Venugopala and Srinivasa both flanked by consorts, all made of rubies; Nandi made of a single large pearl; an emerald Mantapa with a golden Linga inside; a gold Pancapatra or drinking vessel of a cylindrical form set with diamonds; a gold Uddharana or spoon set with rubies, the hollow part consisting of big ruby which has been scooped out; a gold mask of the Chandramaulisvara linga set with rubies and diamonds; a conch winding to the right set with rubies; and a large gold mantapa of fine workmanship, said to have been presented by a former Maharaja of Travancore. There are besides several vessels made of

[illegible] gold, to say nothing [illegible] stands, pitchers and so forth. The Mahratta raid of [illegible] 16) during which the Matha was despoiled a valuables [illegible] probable accounts for the fact that no jewels or other valuables [illegible] than the time of Krishna Raja Odeyar III, are forthcoming [illegible] single exception of the ruby Venugopala, which is an old possession of the Matha, being referred to in records dated 1700, 1759 and [illegible], and which must somehow have escaped the notice of the wicked marauders. In a letter dated 1867 of Krishna Raja Odeyar III giving suggestions for the proper management of the matha, reference is made incedentally to some images presented to the matha by his predecessor Kanthiraya-Narasa-Raja-Odeyar (1638-1659) with a request that particular care may be taken of them. It is very probable that the ruby Venugopala was one of these.

23. Coins.- While at Srngeri I examine 22 coins in the possession of Mr. N. Srikantha Sastri, Agent of the matha. I also examined two necklaces known as Puttali-saras of the goddess Sarada, consisting of various gold coins numbering in all 124. Of the coins in the possession of the Agent, 13 were gold and 9 silver. Of the former, 9 were found to be muhars of the Mughal emperors, 1 a muhar of Hyderabad, 2 a muhar and a half muhar of the East India Company, and 1 a coin of some Northern State, judging from its Nagari legen Vikrama Sahadeva; and of the latter, 4 were found to be coins of the East India Company, 2 of Mysore, 1 of some Northern State, being similar to the gold coin noticed above, 1 a coin of China and 1 a coin of Russia of 1760, judging from double headed eagle on the reverse. The 124 coins of the two necklaces were found to consist of 3 muhars of the Mughal emperors, 1 muhar and 1 half muhar of the East India Company, 114 Venetian ducats and 5 coins ranging in date from 1715 to 1849, probably of Belgium.

24. Manuscripts.- The library of the matha was inspected. It consists of about 500 palm-leaf manuscripts and a large number of printed books. The manuscripts and books are kept neatly arranged in glass almiras. The manuscripts appear to contain a good number of unpublished works. I very much wished to examine them [illegible] fully, but the work in connection with the inscriptions [illegible]

and the [illegible] of the matha was so heavy that it was not possible to devote more than a few hours to this work. It is satisfactory to note that even this brief and cursory examination has brought to light several unpublished works in the shape of poems, biographies philosophical, religious and grammatical treatises, and commentaries. Of these may be mentioned the poems Ramaniyaraghava and Sandhanakavya the ~~philosophical~~ biographies Purushottamabharati-caritra and Ramachandramahodaya, the philosophical and grammatical treatises Vaidikanirnaya and Prakriyakaumudi, and the commentaries of Suresvara's Vartika, the Mahabharata, the Raghuvamsa, the Sisupalavadha and the Sastradipika. Most of the manuscripts are written in Nagari characters.

25. A few words have now to besaid about the places visited in Sringeri Taluk. Vidyaranya-pura, about a mile from Sringeri is

Vidyaranyapura.

so called because it was granted as an agraharaby the Vijayanagar king Harihara II in memorary of Vidyaranya on his death in 1386. A portion of the village is said to represent Vasisthasrama where Vidyatirtha (Para 18) is said to have performed penance. Here the river Tunga is Pascimavahini i.e. flows towards the west, the only place where it is said to flow thus and forming therefore a spot of peculiar sanctity. The village has several temples with tiled roofs. We learn fromSringeri 10 that the Vighnesvara or Ganapati temple here was built in 1547 by Purohita Narasimhabhatta. The Vidyasankara temple has a seated figure, about 2 feet high, of Vidyatirtha with the right hand, holding a rosary, in the Chin-mudra or teaching pose. The stone temple of Sadasiva was built in 1657 by the Ikkeri chief Sivappa Nayaka.

Tanikodu

Tanikodu has a small Sankaranarayana temple. The god, about 2½ feet high has a conch and a mace in the left hands and an axe and a rosary in the right upper, the right lower being in the abhaya attitude. Nandi and Garuda are carved on the pedestal. In a field at

Tippankeppa
A Mastikal

Tippankeppa is a curious Mastikal (maha-sati-kal) i.e. a memorial of a woman who immolated herself on the funeral pyre of her husband, in 3 panels.

The top panel has a fine Gajalakshmi, the middle one a female figure in the centre flanked by two female figures on either side; and the lower one has in the centre a man borne in a palankeen by four men, two on either side; at the right end a warrior armed with a sword and a shield; and to the left a woman seated on a throne with a female chauri-bearer to her right. The man in the palankeen is apparently a king and the woman on the throne his queen who became a Sati on his death.

Rudrapada.

Such Mastikals appear to be peculiar to these parts. A new inscription was found at each of the villages Talakodu, Haravari Hachche and Harike. Another at Rudrapada, dated 160? states that the Ramesvara-linga there was set up by Narasimha Bharati. Sachchidanandapura is so called because it was founded as an Agrahara by Sachchidananda Bharati.

VAIKUNTHAPURAA

It is stated that Vaikunthapura was once known as Kuntapura (lame-town) and that by paying Kanike or a contribution to the matha the residents got it changed into the present form.

SIMHAGIRI.

The Vidyasankara temple at Simhagiri has a fine linga forming the top of a cube of black stone which is carved on all the four faces with figures seated in niches. It faces east and has on east or front face a figure of Vidyatirtha seated palm over palm, the right hand shewing also the Chin-mudra pose. His Danda or staff stands to the right and there are two sanyasis,

A FINE LINGA.

his disciples, at the sides The figure rather emaciated, is supposed to represent the svami as engaged in Lambika-yoga (para 18) The Prabha of the xxxxx niche has a figure of Lakshminarasimha at the top flanked by Sridevi and Bhudevi with the sun and moon at their sides. The south niche has a fine figure of Brahma with a prabha the top of which is carved with ~~a~~ the ten incarnations of Vishnu, the first two in the shape of animals and the ninth as Buddha. The west niche contains a well executed image of Paravasudeva canopied by seven hoods of the snake forming his couch, with four hands - two holding a discus and a conch, one hanging by the side and one in the Chin Mudra pose, and a Prabha similar to that of Brahma. The north niche has a figure of Siva with five faces, three ina row and one over the middle face, the fifth being supposed to be on the back. The Prabha in this case has figures of Asta-dikpalakas or regents of the directions. The figures in niches are bout 2½ feet high. Altogether the linga is an elegant piece of work. It is called Chaturmurthimadhyesvara (Isvara in the mid le of the four figures) in a newly discovered inscription, of ~~1330~~ 1380, which records a grant for it. So the linga was in existence before 1380. A new epigraph was found in front of the temple. At Ardini were found two Mastikals of elaborate workmanship, about 7 feet high.

ARDINI FINE MASTIKALS.

One of them shown on plate IX. They have six panels: the one at the bottom shows bandsman blowing horns and beating drums; the next, warriors fighting with bows and arrows; the nexr, warriors armed with swords and shields; the next, a man and a woman, husband and wife, borne in a palankeen by two men on either side, with a man on horseback in front attended by an umbrella-bearer; the next, husband and wife, with a dagger between them, seated with folded hands, wife attended by a female chauri-bearer, her head being represented as encircled by flames; and below the couple an ornamental post lying horizontally with a raised hand projecting from its right extremity and bearing a lime fruit between the thumb and forefinger; and the next and last, a linga flanked by elephants which bathe it with pots of water held in their uplifted trunks. The top of the stone is fashioned into a Prabha with a Simha-lalata or lion's head. A Similar Mastikal was also found on Bonnegudda to the north-west of Haratalu.

26. Brfore taking leave of Sringeri a word has to be said about the quantity of work done here and

SRINGERI

and the assistance received from the local authorities. I stayed here ~~fxg~~ for 14 days and had to work both in the morning and the afternoon and also several hours during the night to finish the work in the village, as it was not possible to make a longer stay in view of the work in other taluks of the di trict. To add to my difficulties, one of the two clerks that accompanied me had to go away to Bangalore owing to some domestic calamity. About 50 new inscriptions icluding several several sets of illegible copper plates were copied. The sanads in thepossession of the matha, numbering nearly 200 were carefully studied, several of them transcribed and notes taken of the others. About 150 coins were deciphered. Among the palm leaf manuscripts in the matha library, about 25 were examined and notes taken. The jewels and other valuable articles in the matha were xxxxxxx inspected. Several old Kaditas were read and notes prepared. The numerous temples in and around the village were inspected. A careful study was made of the architecture and sculpture of the Vidyasankara temple, a plan sketched and several photographs taken. Photographs were also taken of a good number ofsculptures, metallic images an coins. Finally, 20 villages in the talik were surveyed. I have to express my grateful thanks to the swami of the matha, His Holiness Chandrasekhara-Bharati, for the interest evinced in my work and the kind enquiries made about its progress. I am greatly indebted to Mr. N. Srikantha Sastri, Agent of the matha, for his intellegent and sympathetic co-operation in facilitating my work, though he was very busy at the time with the preparations for the Kumbhabhishekam ceremony. I have also to acknowledge the assistance rendered to me by the deputy Amildar Mr. R. Sambaiya.
